

THE NEWS LETTER

OF THE COLLEGE ENGLISH ASSOCIATION

VOL. VII, No. 6

UNION COLLEGE : SCHENECTADY, N. Y.

AUGUST, 1945

Another Story

According to Maurice Hicklen's "Fragments" (NEWS LETTER, May, 1945, p. 1), the idea regarding the prevalence of fragmentary sentences in modern writing is, somewhat like Mark Twain's death, highly exaggerated, since Mr. Hicklen's count of a goodly number of current magazine articles shows an incidence of only eight tenths of one per cent (.008) of fragments.

Off-hand almost any critic and particularly any English teacher would guess a much higher per cent. The common opinion is probably due to the fact that a few well-thought-of modern writers go to the extreme in their use of fragments, and also that a fragment stands out and calls attention to itself, as one person whose conduct varies from the normal attracts more attention than a thousand well-behaved human beings.

Mr. Hicklen concludes: "... students will continue to write fragments until somewhere, somehow, they learn enough grammar to be able to distinguish a phrase or a dependent clause from a sentence. Which is another story." It is about the other story that I wish to comment.

Many modern composition handbooks state that fragmentary sentences are permissible when effective, but give the student no help as to what is effective except by example of a few quotations. A very small number of texts go farther, and give the helpful explanation that since incompleteness may be due either to grammatical structure or logical thought, a group of words that is logically complete, even though grammatically fragmentary, is usually effective, whereas one that is fragmentary in both structure and thought is not. "A tall, thin man with a Puckish expression" gives a unit idea. "Because his book was lost" does not.

Texts, however, do not give an explanation of what lies behind the whole matter of sentence structure in English, the understanding of which clears the problem. Briefly stated, the problem is this: At first thought, there seems no reason why a person growing up speaking English should not write correct sentences, since presumably he has been thinking in English all his life. Teachers assume that students should automatically write good sentences, and students are confused when they discover their sentences do not conform to what teachers expect.

The answer is that we do not think in sentences. We think in flashes—in single words or in phrases, to use the grammatical terms. Reaching the curb, ready to cross the street, no one thinks: "An automobile is coming. I must wait until it passes before I start

to cross the street." What probably goes through the mind is something like: "Car—wait." Complete statement is not necessary because the mind catches the important implications of each idea, and that is all that is necessary. Ideas crowd each other, one treading upon another, without time for predication. If the track is lost, the mind can think back until the trail is again found. So long as the thinker is thinking only for himself he can keep track of the material.

It is when one tries to take what is in his mind out and show it to someone else that difficulty arises. In the first place no one can jump with him from idea to idea, for no two minds jump exactly alike. He must change from merely making his own way, jumping from one place to the next, and must make a clear path for the other person to follow. Therefore the speaker or writer must cease being merely his natural self (unless he is doing a stream-of-consciousness model), and must select arbitrarily from what runs through his mind some particular idea or group of related ideas to present. He must concentrate. But at the same time he is aware of all the other ideas. As I write this, I am conscious of a score of sensations clamoring for attention, and as the reader reads these words, he too is subject not only to them but to sensations of light, sound, temperature, and various internal and external personal matters obtruding for this attention.

The problem of making something clear to someone else is not so difficult in speaking. Single words or phrases are intelligible. Tone of voice, facial expression, gesture, all help the speaker to express and the hearer to understand. The response of the one addressed helps too, for if he does not seem to understand, the speaker can alter or amend.

In writing, however, such is not the case. The writer must make clear the first time (1) what he is talking about, and (2) what he is saying about the subject. He can not see the effect on the reader. He can not correct a misunderstanding or alter an impression. Furthermore, he must proceed with reasonable speed and reach some

conclusion, if he is to hold his reader.

Just here is where the sentence comes in. It is a valuable and usable unit to make sure the writer makes clear to the reader (1) what he is talking about (subject) and (2) what he says about it (predicate).

The important point to note is that a sentence is not a natural unit. It is a man-made unit, the same as a mile, a pound, a degree of temperature are man-made, and for the same purpose: to provide an exact, dependable, understandable, and convenient unit of measurement. Nowhere in nature can be found a mile, a pound, a degree, or a sentence.

Every student will admit immediately the value of a mile, a pound, a degree. Once he sees that a sentence is a similarly useful unit, man-made, arbitrary, whose worth like that of the other units depends on its conformity to an accepted standard, he admits its value and begins to see why a study of it deserves his time and attention. He also sees why he does not "naturally" write good sentences.

While I would not be so rash as to claim that an understanding of this principle regarding sentences will immediately do away with fragments or automatically teach students the technical grammar to distinguish phrases and dependent clauses from complete sentences, I would maintain the premise that for all except the entirely hopeless members of a class it does produce intelligent use of fragments, and more important, a realization that sentence study in composition offers a reward in increased ability of expression, and an understanding of why it does.

Also, interestingly enough, it produces by-products of aroused interest in such topics as parts of speech, punctuation, and the like. Especially does it make punctuation have sense, when the student realizes that marks are but traffic signs to the reader as the sentence progresses: comma, slow; semicolon, slower; period, stop. But that, to get back to Mr. Hicklen, is still another story.

Cecelia H. Hendricks
Indiana University

On the Baroque in Literature

Many critics have investigated the bizarre style of Sir Thomas Browne, Jeremy Taylor, and other seventeenth century prose artists. Much research has also been done in the field of the metaphysical poets like Donne, Crashaw, Vaughan, and Herbert in an attempt to evaluate their extravagant metaphors and paradoxes.

The theory that there is a definite connection between the style of these authors and the baroque art of the continent was first suggested to me by Frederick Brie, one-time rector of the University of Freiburg in Germany. Brie, (whose brilliant career came to an untimely end when he was removed by the Nazis), insisted on using the term "baroque" for the metaphysical poets and the prose writers mentioned above. Ever since he made this suggestion the matter has fascinated me, and I have sought further data on the question.

The most obvious connection between the Donne-Browne group and the baroque is the fashion of using excessive conceits, superlatives, paradoxes, and hyperboles. These would seem to correspond in architecture to the pageantry of Versailles, the Louvre or Mansard's Church of the Invalides in Paris. In the field of painting these conceits resemble the excess of Rubens's vast nudes or Rembrandt's dazzling light effects, both of which are typically baroque. Another phenomenon that resembles the theatrical display of poets like Donne is the ecclesiastical pageantry of the baroque period with its gorgeously-robed priests, the elaborate masses of Orazio Benevoli, and the unique ceremony in the churches of Salzburg or Vienna.

There are further parallels between these seventeenth century authors and the baroque. Mystical religion, which is so prominent in Crashaw and Vaughan is a typical baroque phenomenon. Hagen in his *Art Epochs and Their Leaders* cites "medieval mysticism flowing out in the wildest extremes" as a characteristic of "Jesuitical baroque" which in turn corresponds to the mysticism of Rembrandt's chiaroscuro, the mood of the inconceivable and of ecstatic visions." Hagen also mentions Saint Teresa as an exponent of baroque mysticism. (p. 184)

The fondness for strange curiosities that we find, for example, in Browne's "Pseudodoxia Academica," the love of paradox in Donne, or the macabre elements in Jeremy Taylor are readily found in the architectural decorations of the period. An examination of the illustrations in Sacheverell Sitwell's *German Baroque Art* reveals ceiling

(Continued on Page 2)

To the Bloat-Minded

Dwarf minds there are who sicken at the truth
Like children on a diet over-strong;
Their very education is uncouth
So wholly-right they are, so wholly-wrong.
Parrots, they learn the password of the best
But only to betray it to the worst;
They swill the beer of knowledge with a zest
And kill the palate of the sacred thirst.

Their pawnshop minds are filled with others' junk
In lieu of any riches of their own;
In borrowed robes their midgut forms are sunk
Puffed with their staple diet "bread alone;"
And when they die, as much too late they do,
The tinpot little god they served, dies too.

A. E. Johnson
Syracuse University

THE NEWS LETTER

Editor

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Assistant Editor

J. GORDON EAKER, Kansas
State Teachers Col., Pittsburg, Kan.Published Nine Times a Year at
SCHENECTADY, N. Y.

for the

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Editorial

Recent contributions to these columns have referred feelingly to a certain disregard, in the literature of the day, of those dignified forms of written English prescribed by textbooks and English instructors. Anathema has been pronounced against those fragmentary sentences, or what pass for sentences, which appear in our best current fiction but are penalized if they appear in freshman themes. We are reminded that many years ago we received an appeal from the Advertising Manager of the Lord & Taylor store in New York City to send him some authoritative word which might be hurled at the heads of young copy-writers who were writing sentences without any verbs in them. After painful cogitation we sent him the following notice, to be posted on the wall of his office. We wonder whether it is still there!

For the Consideration of Copywriters

"Good English" means such English as is habitually spoken and written by educated intelligent people.

Some of these good habits of speaking and writing are based upon accuracy, others upon clearness, others upon nothing more than good taste.

Such habits become crystallized into "Rules"; and a knowledge of all of them means a better control of the medium by which intelligent people exchange ideas.

New rules (like new words) gradually come into existence because of general need and general usage among intelligent people. Old rules (like old words) die when such people cease to need and to use them.

No rule may safely be broken through ignorance.

Any rule may be broken if you break it wittingly, after carefully weighing all of the consequences.

For instance:

Proper names should begin with a capital letter. An advertiser violates this rule and wins attention; and the rule is so universally recognized that no one thinks him ignorant. Thus he is the gainer. But after frequent repetition the trick ceases to win attention. Then nothing is gained; and the proper name only loses a certain dignity.

A verb should agree with its noun in number. "The committee are ready to assemble" may be your way of suggesting a scattered group of individual committeemen. But what you seek to gain in exactness may be more than offset by the impression you convey to some people of your own ignorance. You would lose by such usage. It is better to say "the committee members are ready to assemble."

A sentence should contain a subject and a verb. But if you know that your verb will be understood; if you feel that by leaving it out you will add to the dramatic effect; and if all your following sentences prove your knowledge of good English; then your chance of gain outweighs your chance of loss.

It is unnecessary to multiply examples. But the following facts deserve your thoughtful consideration:

Written English demands a little more formality than spoken English. If you depart from a generally accepted custom (in other words, if you break a rule) you may win attention; you may gain forcefulness; but on the other hand you may sacrifice accuracy or clearness; and you may convey the impression that you yourself are an ignorant person. If you speak phrases that are unconventional or informal or even grammatically incorrect, a smile or a gesture, or your very appearance, will serve to counter-balance or justify or explain. But the reader of your written word sees and hears nothing but your written word. That printed word characterizes not you alone but also your employer.

NOTICE

This issue of the NEWS LETTER is being mailed to many non-members of the College English Association, and to some who have allowed their membership to lapse. Non-members may join the CEA at this time, and others may renew membership by payment of one-half the annual dues, which will make them members in good standing for the balance of the year, entitling them to the News Letter and any other publication. Send name, address and teaching rank, together with one dollar, to the Treasurer, Professor Jess H. Jackson, P. O. Box 644, Williamsburg, Va.

What Should We Teach?

While the teacher is of first importance, we cannot afford to neglect the curriculum. In many institutions the college English curriculum appears to have developed in response to an aimless opportunism or in the spirit of graduate specialization. In any case it has rarely had the benefit of detached, critical thought.

I should like to propose that the CEA undertake a study of the essential work of college English departments, a study guided by experience and reflection rather than statistics, and motivated by the need of a clearer vision of our function in the postwar world. I should like to see this done by the elected officers of the Association and our body of exceptionally distinguished directors, the results to be submitted to the entire membership for a vote of approval or disapproval.

Norman Foerster,
Chapel Hill, N. C.

(President Van Doren is following this suggestion, and asking the officers and directors to serve on such a committee. A sub-committee of five to draw up the Committee's findings will be announced later. —Ed.)

Dear Editor:

In reply to Sister Mary Angeline's query concerning courses in America literature in other colleges, perhaps the following concise outline of the work in this field at Northwestern University may be helpful. Northwestern, it will be noted, is on the quarter system.

The basic course in American literature, carrying four hours' credit each quarter, is divided into three parts: literature before 1820, with special emphasis upon Franklin, Edwards, and writers of the Revolutionary period; the nineteenth century, with special emphasis on Emerson, Thoreau, Hawthorne, and Melville; and the remainder of the nineteenth century, with special emphasis on Poe, Lowell, Whitman, and Twain. This course may be supplemented with a further course in American literature since 1890 (four hours, one quarter), and another course in the American drama (four hours, one quarter).

The foregoing courses are open to juniors, seniors, and graduates, but we have another set open to sophomores, juniors, and seniors. It consists of a three-quarter, three-hour "Introduction to American Literature", covering the Colonial Period to the end of the nineteenth century, and a half of the course in twentieth century British and American literature—another three-quarter, three-hour course.

Finally, we have a seminar in American literature—a three-quarter, three-hour course open only to graduate students. It is normally given every year, but recently has been restricted to alternate years.

Arthur Nethercot

On the Baroque

(Continued from Page 1)

ing decorations as curious, as elaborate, and as carefully planned as passages from Donne. Just as Sir Thomas Browne discusses burial customs in carefully ornamented prose, continental architects of the period design grotesque gargoyles and bizarre statuettes, arranged in symmetry as scrupulous as Browne's sentences.

These are only a few obvious examples suggesting a relationship between baroque art and its contemporary literature. I am curious to know to what extent American scholars acknowledge such relationships. I am wondering how widely this field has been explored and to what extent the term "baroque" is being used in the realm of literature.

Philip von Rohr Sauer
State Teachers College
Bemidji, Minnesota

A Note on Blake

Everyone knows William Blake's poem "Holy Thursday," in which he describes a service held for the Charity Children of London in St. Paul's. An inquiry as to further information concerning this service brought the following reply from the Reverend S. A. Alexander, Senior Canon of St. Paul's: "As far as can be gathered from imperfect records, the service under the Dome lasted as a regular from 1704 to 1870. It involved building galleries under the Dome and along the Nave, and the closing of the Cathedral for this work for about 3 or 4 weeks—usually in May and June. With the modern revival of St. Paul's in 1870 it became apparent to the Chapter that they could no longer allow the worship of the Cathedral to be disturbed by the building of the galleries; and the service was then abandoned."

S. S. Ficke
University of Dubuque

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Biography In the English Curriculum

In spite of the fact that biographies continue to appear on lists of best sellers as works favored by the general reader, very little attention is given to this type of writing in English courses.

Notable exceptions are the pioneer courses developed at Carleton, Dartmouth, and Knox. At the Wright branch of the Chicago City Junior College, we have found that in a course in Biography, combined with a study of the Essay, we have attained many of the objectives which are our goal in the English course of study.

This course attracts many students who, because of their non-literary tastes, do not usually elect courses in the novel, poetry, and drama. The sense of fact so predominant in their courses in science, history, and mathematics finds its equivalent in the verifiable factual basis of biographical writing. The student who has no taste for the novel or drama has not yet learned that probable imaginary characters and incidents can be as real—or more real—as writing which is rooted in documentary evidence. In the study of techniques in which biographers employ many of the devices of craftsmen in the novel, the stage play, and the photoplay, the student is frequently motivated toward broadening his reading beyond that "truth" which he has previously considered "stranger than fiction."

Our course begins with a consideration of the purpose and skills of the biographer. A study of the variety of sources from which the biographer draws his material develops in the student an interest in the general question of the relation of the raw material which a writer uses to his finished product. Letters, diaries, records, statements of contemporaries, etc.

constitute such sources. We investigate the thoroughness and accuracy of the writer in the use of his sources and the extent to which he has been influenced by a variety of factors in his interpretations of these. This inevitably leads to the problem of the creative process by which the poet, novelist, or playwright imaginatively modifies the experience which was the original stimulus of his act of creation. "To what extent is the biographer justified in drawing on his imagination for the restoration of probable incidents or dialogue?" the student asks, examining phases of the work of writers like Maurois, Strachey, and Ludwig for examples.

The biographer himself is then considered: his qualifications for understanding his subject and the age in which he lived, his point of view as it affects his interpretation of facts, and his purpose in attempting such an interpretation.

Further, an analysis of structure or plan in biography and of styles of writing leads to an examination of the techniques employed by biographers to gain effectiveness. The student discovers the extent to which his writer of "factual" biography employs rhetorical devices also used by writers of the novel, drama, and poetry.

We apply these questions to specific biographical writings by first analyzing a specimen which shows clearly the biographer at work. More than any other modern biographer, Gamaliel Bradford shows the "scaffolding" of his biographical technique. The analysis of such a sketch as his "John Brown" serves as an introduction to the critical reading of biographical writing. The student is now ready to test his critical acumen in reading and discussing short biographical sketches by such writers as Strachey, Bolitho, and Guedella. There are a number of anthologies of such short modern biographies. The significance of the subject's life work and his contribution to society are also considered.

After he has been initiated into the critical reading of the short biography, the student is ready to turn to the reading of the full-length biography. He finds that the same criteria of evaluation are applicable here as in the shorter sketches. From the great wealth of twentieth century biographies he reads three and for each prepares a report on the following topics: (1) Bibliographical Information; (2) The Biographer; (3) Purpose; (4) List of Sources; (5) Interpretation of Character; (6) Background—the age in which the subject of the biography lived; (7) Structure or Plan; (8) Style; (9) Appeal—Limited or General; (10) Personal Reaction.

Our approach to the reading of biography is from works of the present day to those of the past. The techniques of twentieth century biographers are contrasted with those of the authors of the monumental works of the nineteenth century against which there has been reaction in our century. We then go further into the past and survey the classics of biographical writing. Each is examined

in relation to the questions which have been applied to twentieth century biography. Each is also regarded as an index of the age in which it was written, as a revelation of the spirit of the age in which the subject of the biography lived. Plutarch's *Lives*, St. Augustine's *Confessions*, Bonaventura's *Life of Saint Francis*, Cellini's *Memoirs*, Pepy's *Diary*, Boswell's *Life of Samuel Johnson*, Franklin's *Autobiography*, Rousseau's *Confessions*, Lockhart's *Scott*, Mill's *Autobiography*, Thoreau's *Walden*, and *The Education of Henry Adams* are some of the significant works discussed in the survey of biography. The student reads one of these in its entirety.

The interrelationship of biography and the essay is demonstrated in our course. The vague boundaries between the two forms of writing are constantly apparent. The seventeenth century "character", usually regarded as an essay, can be regarded as a biographical essay of a type of personality, containing many elements of psychological analysis such as are employed in biographies of individual persons. Addison and Steele's and Goldsmith's fictional characters, Sir Roger de Coverley and the Man in Black, whose lives and opinions are presented in the *Spectator Papers* and *The Citizen of the World*, are seen as completely depicted as any subject of a biography. The relationship of these early forms to the development of character in the novel points to another connection between biography and fiction. The distinctively autobiographic quality of the *Familiar or Personal Essay* is seen in the essays of Montaigne and Lamb. The close relationship of this type of essay to autobiography is demonstrated in the autobiography of Montaigne which Marvin Lowenthal has constructed from passages selected from Montaigne's essays.

The student learns to recognize the relationship of a man's life to an evaluation of his work as seen in such critical essays as Macaulay's "Francis Bacon", Arnold's "Milton", and David Kohler's "Thomas Wolfe: Prodigal and Lost". The biographic and expository elements in such essays come to be viewed as inextricably related and indispensable to each other. Book reviews of biographies like Clifton Fadiman's review of Eve Curie's *Madame Curie* ("She Did Not Know How to be Famous") serve as excellent examples of the critical essay with a biography as its subject. Further, many essays like Gamaliel Bradford's "Biography and the Human Heart" and George Alexander Johnston's "The New Biography: Ludwig, Maurois, and Strachey" serve as accompanying reading.

Observing the new interests and understandings of the student who has taken this course, we must agree with Gamaliel Bradford that "biography is, or should be, the yeast, the ferment, of the human spirit, which should stir and rouse it to the highest sense of its own achievement and its own powers."

Samuel Weingarten
Chicago City Junior College

To-day's Book

Anyone who has read Professor Henri Peyre's book on *Writers and their Critics* must have been startled by the difficulties which have faced authors in winning recognition in their own time. In England, certain of Shakespeare's plays won only belated recognition, as did Milton's minor poems, and the poems of Wordsworth, Keats, Shelley, Meredith. In America, Hawthorne, Poe, Melville, and Whitman had to battle for recognition.

Mr. Peyre's books should cause every English department to examine its own conscience as to what it is doing to help its students find the deserving authors of our own day. It is often easier to recommend the old, established writers than to make the mental effort to understand a new writer who may be trying to enlarge the field of art. William Lyon Phelps said that Wagner and Browning had to create their audiences as well as their art.

Whitman said, "To have great poets there must be great audiences, too," and Professor Peyre gives the colleges their full share of censure, along with the better magazines and reviews, for their failure to create audiences sympathetic with new literary directions.

One can always excuse oneself by saying that the new work is obscure, or lacking in national spirit, or is immoral, or that only posterity will really be able to tell its value. Mr. Peyre neatly disposes of this "myth of posterity" by reminding us that we are the posterity for a number of authors whom we are gladly neglecting or misjudging. Posterity will not be different from the present, and a writer's contemporaries may understand better the conditions out of which a work springs.

J. Gordon Eaker

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At the annual meeting of the Kansas College Teachers of English in Wichita a year ago, an interesting panel of speakers discussed the correlation of high school and college English. The college teachers had the usual complaint to make, that the high schools are not doing a good job since some of them teach only three years of English. The speakers made suggestions for strengthening the work of the high schools. Out of that conference a committee from the colleges of the state was appointed, and the high school teachers of the state were asked to appoint a similar committee on correlation.

May 19 the college committee met in Emporia with Dr. Earle Davis, head of the department at Wichita University, as chairman. Other members were Dr. John W. Ashton of the University of Kansas, Miss Teresa Ryan of the Emporia Teachers College, and myself from the Pittsburg Teachers College. Dr. Davis is utilizing part of his summer in Colorado to draw together the first conclusion of the college committee, and the high schools will make correlation the subject of their fall meetings in connection with the meetings of the State Teachers Association, if the meetings can be held.

We realize that states like Michigan and Wisconsin have taken the lead in this work, but we will all welcome suggestions. Tentatively, we have decided that the essential way to teach correctness in writing is to have the students write often and correct their mistakes after they have been pointed out. We decided to examine the state-adopted text books for high schools. Tests came in for much discussion. If teachers will use the Iowa Silent Reading Test, for example, and learn what their students need, teachers should be able to meet that need better. The same is true of tests over mechanics, grammar, spelling, vocabulary and organization. It was decided to emphasize a list of minimum essentials in grammar.

These are merely tentative suggestions. Dr. Davis and other members of the committee will be glad to learn of other helpful experiences in correlating English in the high schools and colleges. We hope to have a fuller report ready soon.

J. Gordon Eaker
Kansas State Teachers
College, Pittsburg**A World Astir**

Irish mirth appears in Helen Papashvily's "Blessed Be the Holy Saints," but race tragedy in "Roads Going Down" (Common Ground, Summer). Indeed, not all children are innocent! ("McClutcheon's Children," Tomorrow, for June). "The Charm of Chinese" is convincing (Asia, June); the language has four hundred sounds, each with four intonations. Parisian reactions to the war's end are pictured by Gertrude Stein (SRL, May 5).

In Vital Speeches for May 15 appear V-E Day pronouncements by the leaders of the Allies, and

Thomas Mann (Nation, May 12) broadcasts to the German people. Unparalleled Nazi atrocities (U.S. News, June 8) lead to warnings that the German people are unconcerned over truth, and feel no guilt because they now do not feel at all (New Rep., May 14, June 4).

For ourselves, instead of copying their peacetime military conscription, a study of war prevention is more to the point (Bul. A.A.U.P., Spring). Dr. Hayek opposes economic planning because of its failure among peoples with no traditions of self-government (SRL, May 12); David Lilienthal has shown it successful here (Nation, May 12), and the Northwest badly needs a CVA (Carey McWilliams, Nation, June 2 and 9). Many of America's problems (New Rep., June 4) can be settled by full employment, and already we are planning for the thirty million persons to be displaced by the war's end ("Social Engineering," Tomorrow, July).

Chapultepec provides a "Blueprint for the Americas" (Tomorrow, June). The United Nations, with its three improvements over the League and its five definite functioning organs (U. S. News, June 15) gives a "Blueprint for World Security." But "Clouds over San Francisco" are Colonies—now outmoded—, India, Japan—which may win by losing—and Puerto Rico (Asia, May). The Arab world, religious and cultural center of the 275 million Muslims (Current History, May; Asia, June) is in upheaval, and H. G. Quaritch Wales counsels that in Southeastern Asia only development in accordance with native traditions can build up democracy, necessarily within a world organization.

The whole issue of the May Survey Graphic is devoted to "The British and Ourselves." Raymond Swing, in the June Atlantic, considers "Russia and Ourselves." Russia aids in liquidating the agricultural feudalism that holds back the unindustrialized lands (Asia, June); America, thinks Henry A. Wallace ("America, Russia, and the World," New Rep., June 11) should cooperate in removing the tensions resulting from unequal industrialization, which are the chief cause of war. Noblesse oblige! Instead of making the Conference a means of implementing the third world war (I. F. Stone in Nation, May 26), America should assert her world leadership by taking active steps towards world peace (Jerry Voorhis in Tomorrow, June).

The biggest job today, Norman Cousins reminds us (SRL, May 19), is devising some means whereby man's existence on this planet may be continued. Biology affords a valuable hint: cooperation is customary throughout the animal kingdom only for some worthwhile goad (W. C. Allee, "Biology and International Relations," New Rep., June 11). In the new recognition of parapsychology and of developing spiritual intuition, possibly, lie the foundations of "A Faith for History's Greatest Crisis" (Tomorrow, July).

A. V. Hall

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